Twentieth-Century Drawings from the Whitney Museum of American Art

Cover: Richard Lindner, *Sunday Afternoon*, 1954

Twentieth-Century Drawings from the Whitney Museum of American Art

A Traveling Exhibition

Selected by Paul Cummings

Adjunct Curator, Drawings

San Antonio Museum Association San Antonio, Texas	November 26, 1979– January 14, 1980
University of Iowa Museum of Art Iowa City	February 8– March 23, 1980
The Frederick S. Wight Art Gallery University of California at Los Angeles	April 6– May 4, 1980
Minnesota Museum of Art St. Paul	June 18– July 25, 1980
The J. B. Speed Art Museum Louisville, Kentucky	October 6– November 17, 1980
Loch Haven Art Center Orlando, Florida	January 3– February 15, 1981

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Twentieth-Century Drawings from the Whitney Museum of American Art

This selection of drawings from the Whitney Museum of American Art was organized to demonstrate the vitality and invention in the autographic accomplishments of the artists of our century. Public collections are often formed with an ideal program in mind. But no curator has sufficient time, patronage, or funds to accomplish his aims. It is in fact the generosity of patrons, the considered bequest, the opportunities of the art market, and those individuals committed to public collecting that shape all public collections. These diverse influences are reflected in almost every museum collection.

Few moments in history can offer such stylistic variety or imaginative approaches as are found in the visual arts of twentieth-century America. With these seventy-five drawings, we have an opportunity to make comparisons, to review our favorite artists, to discover some new aspect of an artist we know, to experience an artist unknown to us. Reigning taste, acceptable style, and mutable fashion — manifestations that make the art market twitch with excitement — all can be studied with ease in these works because, as museum acquisitions, they can become touchstones for judgment. Quality, that inherent value which sustains our continuing interest in a work of art — or in any other accomplishment — is, by the degree of its attainment, that which rewards the participating viewer. To those looking with an open eye and a thinking heart, the discernment of quality is readily attainable.

The earliest drawing in this exhibition is by Glenn O. Coleman. It depicts a metropolitan street frolic

imbued with the friendliness of late-Victorian maternalism, drawn in a style informed by the techniques of several popular illustrators of the time. Its anecdotalism is charming, but there are moments when the drawing is less than boldly controlled by the artist's hand. The earliest modernistic drawing here is of a standing female figure by the sculptor Elie Nadelman. His sweeping arabesque arcs are reiterated in the short and frequently curved hatching within the figure, which indicates shifts of movement and of the planes' surfaces, and provides tone for the shadows, thereby suggesting light, which is represented by the value of the paper itself. The drawing of Marsden Hartley, which examines with verve a similar linear idea, is executed with an expressionistic line charged with nervous action, direction, and the sensation of speed. Charles Burchfield, one of the few artists here represented by two drawings, demonstrates the transformations that can occur when the artist's style and his feelings toward his subject matter mature. *Sunflower*, an accomplished early work of simple outlines, is briskly filled in with bright color. The late work, a slow methodical unfolding of discovery, reflects the enrichment of Burchfield's involvement with the rhythms of nature and music. The work displays a lonely American's dream of nature. Of exceptional contrast in feeling are the two drawings of Yasuo Kuniyoshi. The early agrarian scene, with its considerable charm, reflects the technical influence of his friend Jules Pascin. The fine outline, the delicate shading, and the simplified Cubist faceting in the interior forms are set off in a high contrast between dark and light. In the late drawing, a clown, possibly a metaphor for the artist himself, wears a forced smile on his mask/face, crying a bitter cynicism; as juggler of the fates, he realizes the game is lost.

The Armory Show of 1913, often eulogized as the point where American art turned into the mainstream of modernism, in fact confused its organizing genera-

tion and provoked several artists to venture into styles they were unable to sustain. It was only a generation later that a few artists were able to grasp the tenets of modernism and bring them to fruition. An exponent of these new tendencies was Louis Lozowick, who, in the early 1920s in Berlin, became acquainted with the Russian constructivists. Their influence can be discerned in his symbolic drawing, which depicts his memory of the energy and the movement of New York without rendering its perspective streets. Counter to this modern mechanistic influence is the *fin-de-siècle* decadence pervading the work of Charles Demuth. His drawing of five people in an art gallery comments on the ambiguities of cultural life, if not of life itself. The rigorous control of the watercolor filling the drawing's penciled outline is a technical achievement that reinforces the tensions suggested in the byplay of the subjects. We can observe the fecund course of Cubism and see how distinct personalities adapted its methods to their own pursuits by juxtaposing the works of Henry McFee, John Marin, and Andrew Dasburg. The differences in the drawings of two friends, Charles Sheeler and Earl Horter, indicate the considerable variance possible within a single aesthetic that functioned effectively for each artist, yet was sufficiently diverse for each to make an individual statement.

Modernism, proselytized by some, was eschewed by others as nonsense. Paul Cadmus, Ben Shahn, and Reginald Marsh looked backward several centuries for their sources and for aesthetic reaffirmation even though their subjects are of the twentieth century. Cadmus searches among the swirling figures of Rubens, Marsh among the academic anatomists, and Shahn, though he utilized the camera to produce instantaneous snapshot sketches from which to work, relies upon time-worn compositional conventions. Yet artists of the same generation — Willem de Kooning and Burgoyne Diller — worked with concepts

barely established a generation before. De Kooning's drawing explores a synthesis between biomorphism and geometric rectilinearism. Diller was probably the first American to ascertain the importance of the problems offered by the neo-plastic theories of Mondrian. Diller's method of drawing was to establish a surface from massed lines that could be translated into similar planes in the paintings and the constructions he produced during the 1930s.

The interweave of folk art with mysticism, as in the work of Peggy Bacon and the early work of Kuniyoshi, sometimes results in fantasy, surrealism, or occasionally in symbols that are derived from a greater tradition, as in the work of Morris Graves. Graves was briefly associated with Mark Tobey, the originator of what is referred to as "white writing" — the use of a luminous white line suggesting skeins of light wrapped about the image — a device that Graves transformed into his own usage. Jimmy Ernst employs a similar handwriting in his abstract crystalline structures.

Living in a country that lacks centuries of continuing cultural traditions, artists arbitrarily establish

Robert Smithson, *Mud Flow*, 1969

their own antecedents. The most successful are those who do so by contending with the preceding generation or with their own peers. Reaching backward toward distant cultures only produces an anachronism. Occasionally, though successful syntheses occur, as in the John Wilde marriage portrait diptych, they usually remain outside mainstream art developments. Wilde's pencil drawing displays the control required for silverpoint and incorporates reminiscences of Renaissance portraiture, surrealist indulgence, neo-romantic landscape, geometric patterns and formulas, as well as a written biography. The only value of skill is its ability to convey precisely the activity of the imagination, mind, and spirit.

Arshile Gorky, a draftsman of extraordinarily refined skill and accomplishment, transforms natural images like grasses, plants, and flowers into subtle abstract images of intense personal affirmation: though intellectually refined, they do not nullify the passion of expression. His line rarely questions its path; the smudges of color, warm surfaces tinged with red, blue, or purple suggest memories of Gorky's examination of Cézanne, Picasso, or Miró, but they remain Gorky. Other artists sympathetic to the surrealist position are Alfonso Ossorio, in his military-inspired eruption; Mark Rothko, briefly, as in his early watercolor; and Theodoros Stamos, in a painterly drawing investigating archaic symbols. Rothko was to eliminate the linear expression in his work, and, by bringing forward the planar background, he evolved the soft-edged color abstractions of his maturity.

A sardonic comment on the achievements of life is seen in the watercolor by George Grosz. He questions the artist, his role, his benefactions, his thoughts, the meaninglessness of accomplishment, and its rewards, which are consumed by destruction, decay, and desolation. The style, languid; the message, forceful.

Ivan Albright and Willem de Kooning represent di-

vergent uses of Cubism. Albright's tightly painted gouache, reminiscent of late nineteenth-century Munich-school naturalism, twists and turns his objects in Cubist-conceived space. De Kooning, by flattening structure into modern shallow space, demonstrates greater command of Cubist principles. Sequestered behind the title *Landscape, Abstract* are memories of the female figure, always important to him.

Abstract Expressionism was the vital style in post-World War II American art. The movement is represented here in the work of de Kooning, Franz Kline, Philip Guston, and, to some degree, Jack Tworkov and David Smith. Their work, which acknowledges the free exploration of gesture accumulated into the image, evolved from an examination of the subconscious. Josef Albers contravenes this convention in his drawing, where the handwriting of the artist is replaced by the strident intellectualization that formulates the concept, as stated through the ruled lines and the shaped space. Reminiscent of the work of the most accomplished of classical draftsmen, Claes Oldenburg's design of a recumbent bicycle set in a landscape encompasses the object with a modulated line of vivacity that arouses our continued interest by disclosing new form and shape relationships.

In conceptual skills, Ellsworth Kelly, a master of the restrained line, might be compared to Albers. Kelly's line varies in tonal weight as it is driven to outline leaf shapes. The negative space or the incursions between the leaves and the vine are as lively as the leaf shapes. The subtle refinements of line sustain our attention; rarely, except for an artist of Kelly's stature, can the continuously weighted tone of a line maintain its expression or its expressiveness.

During the mid-1960s, the idea of utilizing the earth as an art material arose among a group of sculptors who were probably unaware that Isamu Noguchi had conceived similar ideas as early as 1933. The

working drawings representing their proposals are often the only manifestation of their concepts because of the physical problems involved in executing the projects. Earthwork ideas are proposed in the sheets of Robert Smithson, Robert Morris, and Michael Heizer. The conservative conventions of the still-life tradition are challenged yet confirmed by Edward Ruscha. By implications of scale, and by questioning the still life as a tabletop composition, he queries: tabletop or landscape?

The bacchanalian nature of man is exposed by Robert Beauchamp with his roving succubi, dream creatures, and primeval turns of the human mind. Joe Brainard, poet and draftsman, catalogues popular street-life folk images of the 1960s and 1970s in a carefully charted grid format, itself a graphic system suggestive of the art of those years. Sol LeWitt, by using a system of ritual changes and transformations, demonstrates an intellectual program expressed through a graphic process. Lucas Samaras draws with a hypodermic needle, ejecting fluids onto the page, admonishing himself with his subject, the word DRAW; obscuring yet exhibiting it with its baroque embellishments. Philip Pearlstein investigates the figure set forth in a bold composition not unlike those of the Abstract Expressionists. By illuminating the model from several sources, he creates configurations of light patterns that transform our perception of the body.

Purposely contrasted, the varying attitudes and accomplishments of the drawings in this exhibition offer a refreshing experience intended to stimulate further investigation of these artists and their works — not only to look at drawings, but to *see* them; that is, to encounter them as emotional and intellectual experiences. Seeing evolves from sympathetic looking. It is stylistic variety, breadth of consideration, and the imaginative experience that makes the art of our time so excitingly provocative and rewarding.

Paul Cummings

Alexander Calder, *Contour Plowing*, 1974

Checklist

Josef Albers (1888–1976)
Pair D., 1958
Ink on paper
11½ × 22⅞"
Gift of Richard Brown Baker
77.3

Ivan Le Lorraine Albright
(b. 1897)
Roaring Fork, Wyoming, 1948
Gouache on paper
22½ × 30¾"
Gift of Mr. and Mrs. Lawrence A. Fleischman (and purchase)
62.30

William Allan (b. 1936)
Rainbow Trout–Muir Creek, 1972
Watercolor on paper
18½ × 25¾"
Richard and Dorothy Rodgers Fund 74.18

Peggy Bacon (b. 1895)
Blessed Damozel, 1925
Pencil on paper
18 × 14⅝"
Purchase 31.481

Robert Barnes (b. 1934)
W.S., 1962
Pencil on paper
18¾ × 12½"
Gift of the Allan Frumkin Gallery
63.1

Leonard Baskin (b. 1922)
Tormented Man, 1956
Ink on paper
39½ × 26½"
Living Arts Foundation Fund
57.52

Robert Beauchamp (b. 1923)
Untitled, 1971
Graphite on paper
36 × 79¾"
Gift of the Albert A. List Fund
72.23

Thomas Hart Benton
(1889–1975)
Logging Train, 1928
Ink on paper
8¾ × 11¾"
Purchase 31.491

Mel Bochner (b. 1941)
Isomorph (Plan for a Photopiece), 1966–67
Pen and colored inks on graph paper
2 sheets, each 13 × 19"
Gift of Norman Dubrow 77.101

Joe Brainard (b. 1942)
Love, 1972
Pastel on paper
13¾ × 10¾"
Gift of Marilyn Cole Fischbach and A. Aladar Marberger 77.92

Charles Burchfield (1893–1967)
An April Mood, 1946–55
Watercolor on paper
40 × 54"
Gift of Mr. and Mrs. Lawrence A. Fleischman (and purchase)
55.39

Charles Burchfield (1893–1967)
August Evening, 1916
Watercolor on paper
19½ × 13⅝"
Gift of Mr. and Mrs. Lesley G. Shaefer 55.43

Paul Cadmus (b. 1904)
To The Lynching!, 1935
Pencil and watercolor on paper
20½ × 15¾"
Purchase 36.32

Alexander Calder (1898–1976)
Contour Plowing, 1974
Gouache on paper
29¼ × 43⅛"
Gift of the artist 74.91

Federico Castellon (1914–1971)
The Bed, 1937
Graphite on paper
10¼ × 13"
Gift of Mr. and Mrs. Benjamin Weiss 78.38

Glenn O. Coleman (1887–1932)
Street Bathers, c. 1906
Crayon on paper
11 × 15¾"
Purchase 32.44

Ralston Crawford (1906–1978)
Untitled, c. 1949–51
Ink on paper
14½ × 11½"
Gift of Mr. and Mrs. Frederic M. Roberts in memory of their son, James Reed Roberts 77.89

Andrew Dasburg (1887–1979)
Summer Meadows, 1932–33
Watercolor on paper
13½ × 21½"
Lawrence H. Bloedel Bequest
77.1.14

Willem de Kooning (b. 1904)
Landscape, Abstract, 1949
Oil on paper mounted on board
19 × 25½"
Gift of Mr. and Mrs. Alan H. Temple 68.96

Willem de Kooning (b. 1904)
Untitled, c. 1937
Gouache on paper
7 × 14"
Frances and Sydney Lewis Collection 77.34

Charles Demuth (1883–1935)
Distinguished Air, 1930
Watercolor on paper
14 × 12"
Gift of the Friends of the Whitney Museum of American Art
68.16

Burgoyne Diller (1906–1965)
Second Theme, 1938
Pencil and crayon on paper
12½ × 12¾"
The List Purchase Fund 79.5

Jimmy Ernst (b. 1920)
Calligraphics, Number 2, 1949
Gouache on paper
21¾ × 16"
Purchase 49.6

Rube Goldberg (1883–1970)
Spring Sale of European Nobles, 1909
Ink on paper
9¼ × 23½"
Gift of Mrs. Rube Goldberg
77.19

Sidney Goodman (b. 1936)
Woman in Tub, 1967
Charcoal on paper
23½ × 25½"
Gift of Mr. and Mrs. James Stein
76.15

Arshile Gorky (1904–1948)
Study for "Summation", 1946
Crayon and pencil on paper
18½ × 24½"
Gift of Mr. and Mrs. Wolfgang Schwabacher 50.18

John Graham (1881–1961)
Mona Anna Uxor de Adolfo Ravenato, 1947
Chalk, ink and pencil on paper
22¼ × 17⅝"
Gift of the Friends of the Whitney Museum of American Art
60.65

George Grosz (1893–1959)
The Painter of the Hole, 1947
Watercolor on paper
23⅜ × 17¼"
Purchase 48.8

Philip Guston (b. 1912)
Ink Drawing, 1952
Ink on paper
18 × 23¼"
Gift of the Friends of the Whitney Museum of American Art
61.23

Marsden Hartley (1877–1943)
Sawing Wood, 1908
Pencil on paper
12 × 8⅞"
Gift of Mr. and Mrs. Walter Fillin 77.39

Michael Heizer (b. 1944)
Untitled, 1969
Photograph, pencil and watercolor on paper
39 × 30"
Promised gift of Norman Dubrow
74.78

Edward Hopper (1882–1967)
Landscape with Tower, n.d.
Watercolor on paper
21¾ × 29"
Bequest of Josephine N. Hopper
70.1082

Earl Horter (1881–1940)
Chrysler Building Under Construction, 1931
Ink and watercolor on paper
20¼ × 14¾"
Gift of Crawford Foundation
78.17

Robert Indiana (b. 1928)
The Great American Dream:

New York, 1966
Colored crayon frottage on paper
39 × 26"
Gift of Norman Dubrow 77.98

Donald Judd (b. 1928)
Stainless Steel, Blue Recessed, 1973
Pencil on paper
30 × 20"
Gift of Mrs. Agnes Saalfield
78.21

Ellsworth Kelly (b. 1923)
Black Triangle with White, 1977
Collage and ink on paper
31½ × 34½"
Gift of Philip Morris, Inc. 78.100

Ellsworth Kelly (b. 1923)
Briar, 1963
Pencil on paper
22⅜ × 28⅜"
Neysa McMein Purchase Award
62.42

Rockwell Kent (1882–1971)
The Kathleen, 1923
Ink on paper
6½ × 7½"
Purchase 31.548

Franz Kline (1910–1962)
Untitled, 1960
Ink on paper
8½ × 10½"
Gift of Mr. and Mrs. Benjamin Weiss 78.53

Yasuo Kuniyoshi (1889–1953)
Farmer's Daughter with Three Cows, 1922
Ink on paper
12¾ × 18¾"
Gift of Mrs. Edith Gregor Halpert 57.1

Yasuo Kuniyoshi (1889–1953)
Juggler, 1952
Ink on cardboard
22 × 28"
Purchase 53.37

Ibram Lassaw (b. 1913)
Untitled, 1967
Ink on paper
13⅜ × 16"
Neysa McMein Purchase Award
77.30

Barry Le Va (b. 1941)
Installation Study for Any Rectangular Space: Accumulated Vision: Boundaries Designated (Configurations Indicated), 1977
Ink and pencil on construction and tracing paper
42 × 62½"
The List Purchase Fund 77.71

Sol LeWitt (b. 1928)
All Crossing Combinations of Arcs, Straight Lines, Not Straight Lines, and Broken Lines, 1973
Ink on paper
19⅛ × 19⅛"
Promised gift of Norman Dubrow
76.78

Richard Lindner (1901–1978)
Sunday Afternoon, 1954
Pencil and watercolor on paper
25 × 19"
Gift of the Friends of the Whitney Museum of American Art
60.3

Seymour Lipton (b. 1903)
Untitled, 1963
Crayon on paper
11 × 8½"
Gift of the artist 77.61

Louis Lozowick (1892–1973)
New York, c. 1923
Carbon pencil on paper
12½ × 10"
Richard and Dorothy Rodgers Fund 77.15

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Distinguished Air, 1930
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14 × 12"
Gift of the Friends of the Whitney Museum of American Art
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Bequest of Josephine N. Hopper
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Pencil on paper
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Gift of Mrs. Agnes Saalfield
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Black Triangle with White, 1977
Collage and ink on paper
31½ × 34½"
Gift of Philip Morris, Inc. 78.100

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Briar, 1963
Pencil on paper
22⅜ × 28⅜"
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62.42

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The Kathleen, 1923
Ink on paper
6½ × 7½"
Purchase 31.548

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Untitled, 1960
Ink on paper
8½ × 10½"
Gift of Mr. and Mrs. Benjamin Weiss 78.53

Yasuo Kuniyoshi (1889–1953)
Farmer's Daughter with Three Cows, 1922
Ink on paper
12¾ × 18¾"
Gift of Mrs. Edith Gregor Halpert 57.1

Yasuo Kuniyoshi (1889–1953)
Juggler, 1952
Ink on cardboard
22 × 28"
Purchase 53.37

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11 × 8½"
Gift of the artist 77.61

Louis Lozowick (1892–1973)
New York, c. 1923
Carbon pencil on paper
12½ × 10"
Richard and Dorothy Rodgers Fund 77.15

John Marin (1870–1953)
Region of Brooklyn Bridge Fantasy, 1932
Watercolor on paper
18¾ × 22¼"
Purchase 49.8

Reginald Marsh (1898–1954)
New Dodgem, 1940
Watercolor on paper
40¼ × 26¾"
Gift of the artist 53.21

Jan Matulka (1890–1972)
Bohemian Landscape, 1920–21
Watercolor on paper
20⅜ × 24¼"
Gift of Mrs. William Marsteller 78.103

Henry Lee McFee (1886–1953)
House Tops, 1931
Pencil on paper
19⅞ × 16⅞"
Purchase 33.76

Robert Morris (b. 1931)
Drawing for Earth Project, 1969
Colored inks and watercolor on graph paper
22 × 30"
Gift of Norman Dubrow 77.100

Walter Murch (1907–1967)
Study for "The Birthday", 1963
Pencil, wash and crayon on paper
23 × 17½"
Neysa McMein Purchase Award 64.6

Elie Nadelman (1882–1946)
Standing Figure, Draped, c. 1910
Ink on paper
15¾ × 9¾"
Richard and Dorothy Rodgers Fund (and purchase) 76.1

Gladys Nilsson (b. 1940)
Many Swingers Out-of-Doors, 1966
Watercolor on paper
24¼ × 19¼" (overall)
Larry Aldrich Foundation Fund 67.36

Isamu Noguchi (b. 1904)
Work Sheets for Sculpture, 1945
Pencil on graph paper with cutouts
17 × 22"
Gift of the Howard and Jean Lipman Foundation, Inc. 74.46

Claes Oldenburg (b. 1929)
Bicycle on Ground, 1959
Crayon on paper
12 × 17⅝"
Gift of the Lauder Foundation —Drawing Fund 76.31

Alfonso Ossorio (b. 1916)
Red Star, 1944
Watercolor and ink on paper
13½ × 19¾"
Gift of the artist 69.153

Philip Pearlstein (b. 1924)
Male and Female Models on Greek Revival Sofa, 1976
Watercolor on paper
29½ × 41"
Gift of Louis and Bessie Adler Foundation, Inc. 77.6

Henry Pearson (b. 1914)
Ethical Movement, 1965
Ink on paper
15⅝ × 20¼"
Purchase 65.46

Robert Rauschenberg (b. 1925)
Untitled, 1968
Pencil, gouache, magazine transfer on paper
22¼ × 29⅞"
Purchased with the aid of funds from the National Endowment for the Arts 72.134

Man Ray (1890–1976)
Etude Pour La Fortune, 1938
Ink on paper
10¼ × 13¼"
Gift of the Simon Foundation
74.81

Theodore Roszak (b. 1907)
Invocation, 1952
Pen and ink on paper
39½ × 20⅞"
Neysa McMein Purchase Award
77.29

Ed Ruscha (b. 1937)
Motor, 1970
Gunpowder on paper
23 × 29"
Gift of the Lauder Foundation
– Drawing Fund 77.78

Kay Sage (1898–1963)
Constant Variation, 1958
Watercolor and collage on paper
19 × 26½"
Promised gift of Mrs. Flora
Whitney Miller 68.78

Lucas Samaras (b. 1936)
Extra Large Drawing #2, 1975
Ink on paper
30¼ × 22"
Crawford Foundation 77.69

Alan Saret (b. 1944)
Ensoulment of the Golden Age Intention, 1970
Pencil and colored pen on paper
24 × 37¾"
Purchase 74.11

Richard Serra (b. 1939)
Untitled, 1972
Lithographic crayon on paper
37¾ × 49¾"
Gift of Susan Morse Hilles
74.10

Charles Sheeler (1883–1965)
Interior, Bucks County Barn, 1932
Crayon on paper
15 × 18¾"
Purchase 33.78

David Smith (1906–1965)
Untitled II, 1961
Egg yolk, ink and watercolor on paper
25⅛ × 39¼"
Gift of Candida Smith 62.21

Robert Smithson (1938–1973)
Mud Flow, 1969
Crayon and felt pen on paper
18 × 24"
Gift of Norman Dubrow 77.99

Theodoros Stamos (b. 1922)
Ancestral Worship, 1947
Pastel, gouache and ink on paper
17½ × 23⅜" (sight)
Purchase 48.9

Jack Tworkov (b. 1900)
Untitled Drawing, 1958
Charcoal on paper
18 × 24"
Gift of the 1960–61 Friends'
Acquisition Committee 61.19

H. C. Westermann (b. 1922)
The Sweetest Flower, 1978
Watercolor on paper
22⅛ × 17¼"
Gift of the Lauder Foundation
– Drawing Fund 78.102

John Wilde (b. 1919)
Wedding Portrait, 1943
Pencil on paper
27¾ × 17¼"
Gift of the artist in memory of
Helen Wilde 70.75

John Wilde (b. 1919)
Wedding Portrait, 1943
Pencil on paper
27¾ × 17¾"
Gift of the artist in memory of
Helen Wilde 70.74

Charles Demuth
Distinguished Air
1930

Franz Kline
Untitled, 1960